

ON
RESTORATION
BY
E. VIOLETTE-LE-DUC.

720 V790

Viollet-Le-Duc

On restoration

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Emmanuel
On restoration

1875.



ON RESTORATION



The Arts never die. Their principles remain true for all time, because humanity is always the same. However its customs and institutions may be modified, its intellectual constitution is unchanged:—its faculty of reasoning, its instincts and sensations proceed from the same source now as they did twenty centuries ago. It is moved by the same desires and the same passions, while the various languages it employs do but enable it to express in every age the same ideas, and to call for the satisfaction of the same wants.—VIOLETTE-LE-DUC.



ON RESTORATION

BY E. VIOLLET-LE-DUC

AND

A NOTICE OF HIS WORKS

IN CONNECTION WITH

THE HISTORICAL MONUMENTS

OF FRANCE

BY CHARLES WETHERED



LONDON:

SAMPSON LOW, MARSTON, LOW, AND SEARLE,

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1875.

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PREFATORY NOTE.

N English version of the article “*Restauration*,” in that valuable treasury of architectural art and erudition, Viollet-le-Duc’s “*Dictionnaire Raisonné de l’Architecture Française*,” will, I trust, be acceptable to many readers.

In this philosophic Essay, the author has concisely laid down the essential principles and expedients which should guide the architect when dealing with the time-honoured structures of his predecessors. We know how grievously many buildings strong enough to survive the lapse of ages suffer through neglect, ignorance, or cupidity. Here and there,

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however, remain the relics of some "glorious work of fine intelligence"—as, for example, those of our own Tintern, Furness, and Melrose abbeys—which we would ever willingly retain as "noble wrecks in ruinous perfection." Most of our ancient cathedrals and churches, baronial-halls and manor-houses, still continue to be used because admirably adapted for their several purposes: assuredly, then, it should be the earnest care of our generation to hand on these heirlooms in stone to after-times, in a state of comeliness and integrity not inferior to that in which they were left by their earlier possessors.

By the kind permission of the publishing firm of Morel and Co., of Paris, I have prefixed to these pages the portrait of M. Viollet-le-Duc, from the "*Dictionnaire*," engraved on steel by Massard.

My notice of his works in connection with the "Historical Monuments of France," in the "Times" of August 24th, 1874, having attracted the attention of many whose critical

opinion I value, I have, at the instance of some of my friends, thought well to re-present it in a somewhat more extended form.

The translations of Viollet-le-Duc, so earnestly undertaken by Mr. Bucknall, will, it may be confidently hoped, do much to bring the influence of his fruitful mind to bear upon English thought and taste in fields in which he has attained unquestionable greatness.

C. W.

WEST GRANGE, STROUD,
May, 1875.





ON RESTORATION.



THE term Restoration and the thing itself are both modern. To restore a building is not to preserve it, to repair, or rebuild it; it is to re-instate it in a condition of completeness which could never have existed at any given time. It is only since the first quarter of the present century that the idea of restoring buildings of another age has been entertained; and we are not aware that a clear definition of architectural restoration has as yet been given. Perhaps it may be as well to endeavour at the outset to gain an exact notion of what we understand, or ought to understand, by a restoration;

for it is evident that considerable ambiguity has insensibly gathered about the meaning we attach, or ought to attach, to this operation.

We have said that both the word and the thing itself are modern ; and, in fact, no civilization, no people of bygone ages, has conceived the idea of making restorations in the sense in which we comprehend them.

In Asia, both in ancient and modern times, when a temple or a palace has become dilapidated, another has been, or is now, erected beside it. Its decay is not regarded as a reason for destroying the ancient edifice ; it is left to the action of time, which lays hold of it as its rightful possessor, and gradually consumes it. The Romans replaced, but did not restore ; a proof of which is, that there is no Latin word corresponding with our term “ restoration ” in its modern sense. *Instaurare*, *reficere*, *renovare*, do not mean to restore, but to reinstate—to make anew. When the Emperor Hadrian undertook to rehabilitate several public buildings in Ancient Greece and Asia

Minor, he proceeded after a fashion against which all the archæological societies of Europe, had they then existed, would have protested: though he made some claim to antiquarian knowledge. We cannot consider the renovation of the Temple of the Sun at Baalbec as a restoration, but as a rebuilding, in the style then prevailing. The Ptolemies themselves, who affected archaism, did not altogether respect the forms of the buildings of the old dynasties of Egypt, but replaced them according to the fashion of their own time. As to the Greeks, so far from restoring,—that is to say, from reproducing exactly the forms of the edifices which had suffered decay,—they evidently believed it better to give the stamp of the day to repairs that had become necessary. Building a triumphal arch like that of Constantine, at Rome, with fragments torn from the Arch of Trajan, is neither a restoration nor a reconstruction; it is an act of vandalism—a barbarian pilfering. Nor can the covering with stucco of the architecture of the Temple.

to Fortuna Virilis, at Rome, be considered as a restoration—it is a mutilation.

The middle ages had no more of the sentiment of Restoration than the ancients: far from it. If it became necessary to replace a broken capital in an edifice of the twelfth century, it was a capital of the thirteenth, fourteenth, or fifteenth century that was substituted for it. If on a long frieze of crockets of the thirteenth century, a portion, or a single one, should be wanting, it was an ornament in the taste of the day that was inserted. Thus it often happened that before an extremely careful study had been devoted to the styles of various periods, archæologists were led to regard these modifications as anomalies, and to give a wrong date to fragments which should have been regarded as interpolations in a text.

We might say that it is as unadvisable to restore by reproducing a *fac-simile* of all that we find in a building, as by presuming to substitute for later forms those which must have existed originally. In the first case, the good

faith and sincerity of the artist may lead to the gravest errors, by consecrating what may be called an interpolation ; in the second, the substitution of a primary form for an existing one of a later period, also obliterates the traces of a reparation, whose cause, if known, would perhaps have rendered evident the existence of an exceptional arrangement. We shall explain this presently.

Our age has adopted an attitude towards the past in which it stands quite alone among historical ages. It has undertaken to analyze the past, to compare and classify its phenomena, and to construct its veritable history, by following step by step the march, the progress, the successive phases of humanity. So remarkable a fact cannot be, as some superficial thinkers suppose, a mere fashion, a caprice, or a weakness, for the phenomenon is a complex one. Cuvier, by his works on comparative anatomy, and by his geological researches, unveiled all at once to the eyes of his contemporaries the history of the world before

the reign of man. Imagination follows him with eagerness along this novel path. Next comes the philologist, who discovers the origin of European languages, all issuing from the same source. The ethnologist extends his labours to the study of races and their aptitudes. Lastly, comes the archæologist, who investigating the productions of art from India to Egypt and Europe, compares, discusses, and discriminates them, unmasking their origins and their affiliations; and by the analytical method succeeds gradually in co-ordinating them according to certain laws. To see in this process a mere caprice, a fashion of the hour, or a state of moral distemper, is to judge hastily of a fact of considerable importance. As well might it be asserted that all the facts revealed by science since Newton's time, are the result of a caprice of the human mind. If the fact is considerable as a whole, how can it be destitute of importance in its details? All the labours above referred to are linked together, and co-operate with each

other. If the European has reached this phase in the development of the human intellect, that while advancing with redoubled speed towards the destinies of the future, and perhaps even because he advances thus rapidly, he feels the necessity of collecting all that belongs to his past,—just as we collect a large library to prepare for future labours,—is it rational to accuse him of being led by a caprice,—an ephemeral phantasy? On the other hand, are not the backward and the blind the very persons who disdain these studies, pretending to regard them as useless rubbish? Is not, on the contrary, the dispelling of prejudices and the disinterment of forgotten truths one of the most efficient means of furthering progress?

Should our time have nothing to transmit to future ages but this new method of studying the monuments of the past—whether in the material or the moral sphere—it will have deserved the gratitude of posterity. But we know also that our age is not satisfied with

casting a scrutinizing glance behind it ; this work of retrospection cannot fail to develop the problems presented by the future and to facilitate their solution. Synthesis follows in the wake of analysis.

These investigators of the past—these archæologists who patiently disinter those fragmentary remains of the arts which had been supposed to be lost, have to conquer prejudices studiously fostered by the numerous class of persons for whom every discovery—each new horizon—is the loss of tradition, that is to say, of a conveniently tranquil state of mind. The story of Galileo is applicable to all times. It presents itself one or two steps higher, but it always reappears on the ladder which humanity is ascending. We may remark, in passing, that the periods marked by a great movement in advance have always been distinguished by at least a partial study of the past. In the West, the twelfth century was a veritable renaissance, political, social, and philosophic, of art and of literature ; at the

same time some men aided this movement by researches into the past. The sixteenth century presented the same phenomena. Archæologists therefore need not feel very uneasy at the charge of retardation which some have presumed to bring against them; for not only in France, but throughout Europe their labours are appreciated by a public eager to penetrate with them into the recesses of anterior ages. And if these archæologists occasionally leave the dust of the past to throw themselves into polemics, it is not time lost; for polemics engender ideas, and induce a more attentive examination of doubtful problems; contradiction helps to solve them. Let us not then bring accusations against those whose intellects riveted to the contemplation of the present, or attached to prejudices dignified with the name of tradition, close their eyes against the treasures disinterred from the past, and presume to make the date of their own birth that of humanity; for we are thus forced to make up for their short-sightedness, and to show

them more distinctly the result of our researches.

But what shall we say of those fanatics who are the seekers of treasures of a certain kind, who do not allow us to delve in a ground which they have neglected, but regard the past as a material to be worked by a monopoly, and loudly assert that humanity has produced results worth collecting only during certain historical periods defined by themselves; who presume to tear out entire chapters of the history of human achievements; who set themselves up as censors of the whole class of archæologists, saying: "Such or such a vein is insalubrious, do not disturb it; if you bring it to light we will denounce you to your contemporaries as corrupters!" This was the treatment experienced a few years ago by men who passed their lives in bringing to light the arts, the costumes, and the literature of the middle ages. If these fanatics have diminished in number, those who persist are only the more violent in their attacks, and have adopted

a line of tactics capable of deceiving people who are little inclined to look deeply into things. They reason thus : “ You study yourselves and you undertake to make us acquainted with the arts of the middle ages ; therefore you wish to make us return to the middle ages, and you prohibit the study of classical antiquity ; if you could have your way, there would be *ouibliettes* in every prison, and a torture-room attached to courts of justice. You talk to us about the labours of the monks ; therefore you want to take us back to the monastic *régime*, to tithes,—to bring us again into subjection to an enervating asceticism. You tell us about feudal castles ; therefore you must be opposed to the principles of ’89, and if you had your way, forced labour would be restored.”

The amusing part of the matter is that these fanatics (we keep to the word) lavish on us the epithet *exclusive*, probably because we do not exclude the study of mediæval art, and even venture to recommend it.

We shall be asked, perhaps, what relation these wranglings can have with the subject of this article: we will answer the question. Architects in France are in no hurry. Towards the end of the first quarter of the present century mediæval studies had already been earnestly taken up; but architects still saw in Gothic vaulting only the *imitation of German forests* it (was a consecrated phrase), and in the pointed arch only diseased art. The pointed arch is a broken curve, therefore it is in a state of disease: that is conclusive. The churches of the middle ages, despoiled during the Revolution, deserted, darkened by time and decayed by damp, presented only the aspect of large empty tombs. Hence the funereal phrases of Kotzebue, which have been repeated after him. The interior of Gothic buildings inspired only gloom (which may be readily conceived in the state to which they had been reduced). The open-work spires looming in the haze called forth romantic effusions;—descriptions of the *lace-work* of stone,

the pinnacles raised aloft upon buttresses, the elegant clustered columns sustaining fretted ceilings at fearful heights. These witnesses to the *piety* (others say the fanaticism) of our forefathers, only reflected a kind of mental condition, half mystical, half barbarous, in which caprice reigned paramount. It is needless to enlarge here on these high-sounding commonplaces which were in vogue in 1825, but which are no longer found except in the pages of journals that are behind the times. Be that as it may, these empty phrases, aided by the *Musée des Monuments Français* and a few collections like those of Du Sommerard, became the means of inducing several architects to examine with interest these remnants of the ages of *ignorance and barbarism*. Somewhat superficial and timid at first, this examination did not the less provoke some sharp remonstrances. The delineation of these buildings, erected by the Goths, as some sage persons used to say, had to be secretly accomplished. Then it was that certain individuals who, not being artists,

were beyond the reach of the academical lash, opened the campaign by labours which were very remarkable for the time at which they were undertaken.

In 1830, M. Vitet was appointed Inspector General of Historical Monuments. That accomplished writer was able to bring to bear on these novel functions, not great archæological knowledge—which no one could then be expected to possess—but a spirit of criticism and of analysis which first threw light on the history of our ancient buildings. In 1831 M. Vitet addressed to the Minister of the Interior a vivid and methodical report on the inspection to which he had devoted himself in the northern *départements*, and which suddenly disclosed to enlightened minds treasures till then unknown; a report which even at the present day is regarded as a masterpiece of its kind. We shall venture to cite a few extracts from it: “I am aware,” says the author, “that in the estimation of many who are authorities, it is strangely paradoxical to speak seriously of

the sculpture of the middle ages. If we are to believe them, there has been no such thing as sculpture in Europe from the time of the Antonines to that of Francis the First; and statuaries have been nothing more than rude and uncultivated masons. It is sufficient, however, to have eyes and a little candour of judgment to see the erroneous character of this prejudice, and to elicit the acknowledgment that at the close of the age of pure barbarism there arose in mediæval times a noble school of sculpture characterised by grandeur and beauty, inheriting the procedures and even the style of ancient art, although quite modern in its spirit and its effects; and which, like every other school, had its phases and its changes, that is to say its infancy, its maturity, and its decline We should, therefore, esteem ourselves fortunate when chance discovers to us in a well-sheltered nook, which the hammer could not reach, some fragment of this noble and beautiful sculpture." And further on, as if to contra-

vene the influence of the sepulchral phraseology made use of in the description of mediæval buildings, M. Vitet thus expresses himself apropos of colouring as applied to architecture: "In fact, recent travels and incontestable proofs have now removed all doubt that ancient Greece extended the taste for colour so far as to have covered with painting even the exterior of its buildings; our savants, however, on the strength of a few bits of untinted marble have for three centuries led us to imagine its architecture as cold and uncoloured. Much the same has been done with regard to the middle ages. It happened that at the end of the sixteenth century, thanks to Protestantism, pedantry, and many other causes, our imagination becoming every day less lively, less natural, and more dull—if we may so call it—people set to work to white-wash the beautifully decorated churches: naked walls and wainscotings became the fashion, and if a few internal painted decorations were still allowed, it was only as it were

in miniature. Because this has been the state of things for two or three hundred years, we are in the habit of concluding that it was always so, and that these unfortunate buildings appeared from time immemorial pale and bare as they are now. But if you observe them attentively, you will very soon discover some remnants of their old dress: wherever the whitewash has scaled off you find the original painting. . . . ”

In concluding his report on the ancient buildings of the northern provinces visited by him, M. Vitet, having been remarkably impressed by the imposing aspect of the ruins of the Château de Coucy, addresses to the minister this request, which has at the present day a significance of extreme interest: “In concluding here what concerns the monuments and their preservation, allow me, *Monsieur le Ministre*, to add a few words respecting a monument more wonderful and valuable perhaps than any of which I have been speaking, and whose restoration I propose to

attempt. It is indeed a restoration which will require neither stones nor cement, but only a few sheets of paper. The reconstruction, or rather the reinstating in its entirety and in its minutest details, of a fortress of the middle ages, the reproduction of its interior decoration, even to its furniture; in a word giving back its form, its colour, and—if I may venture to say so—its former life; such is the undertaking which suggested itself to me immediately on entering the enclosure of the Château de Coucy. Those enormous towers, that colossal keep, seem—under some aspects—as if built but yesterday. And in their dilapidated portions what interesting vestiges of painting, of sculpture, and of interior arrangements! What subjects for the imagination! How many trustworthy landmarks to guide us in the discovery of the past; to say nothing of the ancient plans of Cerceau, which, though incorrect, may also give important aid!

“Hitherto this species of labour has been

devoted to the buildings of classical antiquity alone. I believe that in the mediæval domain it might lead to results still more satisfactory ; for the indications we follow, having as their basis facts more recent and buildings more complete, what is often only conjecture with regard to antiquity would become almost certainty if the middle ages were in question : the restorations I have been speaking of, for example, confronted with the Château such as it exists now, would encounter, I venture to say, very few incredulous critics."

The programme so vigorously sketched by the illustrious critic thirty-four years ago, we now see realized, not on paper, not in perishable drawings, but in stone, wood, and iron in a castle not less interesting, that of Pierrefonds. Many events have occurred since the presentation of the Inspector General's Report on the Historical Monuments in 1831 ; many discussions on art have been raised ; still the seed first sown by M. Vitet has borne its fruit. M. Vitet was the first to interest himself

seriously in the restoration of our ancient buildings; he was the first to enunciate practical views on this subject: the first to bring criticism to bear on work of this kind. The way was opened; other critics and other men of learning have entered upon it, and artists have followed in their track.

Fourteen years later, the same writer, faithful to the work he had so well begun, wrote the history of Noyon Cathedral; and in that remarkable work he thus bears witness to the stages passed through by the savants and artists devoted to the same studies:—

“In fact, to know the history of an art it is not enough to determine the different periods through which it has passed in any given place; it is necessary to trace its progress in all the localities in which it has appeared, to indicate the varieties of form it has successively assumed, and to present a comparative sketch of all its varieties, having regard not only to each nation but to each province of a country. . . . It is with this double view and

in this spirit that almost all the researches undertaken among us in reference to mediæval buildings during the last twenty years have been conducted. About the beginning of the present century some English and German savants had already set us the example, by essays specially devoted to the edifices of these two countries. Their works had no sooner found their way into France—Normandy, in particular—than they excited a lively emulation there. In Alsace, Lorraine, Languedoc, and Poitou—in fact in all our provinces—the love for studies of this kind rapidly extended; and in every quarter we are working, investigating, preparing and collecting materials. Unhappily fashion, which creeps in and mixes itself up with everything new, very frequently, to spoil it, has not respected this infant science, and has perhaps somewhat endangered its progress. The world is in a hurry to enjoy; they have asked for easy methods of learning, which would enable them to give a date to every building they saw. On the other hand, a few

studious men, carried away by excess of zeal, have been betrayed into a dogmatism not sustained by proof, and bristling with trenchant assertions, calculated to produce incredulity among those whom they undertake to convert. But despite these drawbacks, which are inseparable from every new intellectual pursuit, the real workers continue their labours with patience and moderation. The fundamental truths are ascertained; the science exists; it only remains to consolidate and to extend it, by getting rid of notions that impede it, and by completing incomplete demonstrations. Much remains to be done; but the results obtained are such as to render it certain that the object aimed at will some day be satisfactorily accomplished."

We should have to cite the greater part of the text to show how far its author had advanced in the study and appreciation of the arts of the middle ages, and how light dawned in the midst of the darkness that overspread them. "It is," says M. Vitet, after having

clearly demonstrated that the architecture of those times is a complete art, with new laws and a rational procedure of its own, "from not having our eyes open that we treat all these truths as chimeras, and shut ourselves up in a contemptuous incredulity."

At that time M. Vitet had given up the Inspector Generalship of Historical Monuments; since 1835 its functions had been entrusted to one of the most distinguished intellects of our time—M. Mérimée.

It was under these two sponsors that a first nucleus of artists was formed, of young men desirous of gaining an intimate knowledge of these forgotten arts; it was under their wise inspiration, guided always by severe criticism, that restorations were undertaken, at first with great reserve, but soon more boldly and on a more extensive scale. From 1835 to 1848, M. Vitet presided over the *Commission des Monuments Historiques*; and during this period a great number of buildings, of the Roman and mediæval periods in France, were studied

and also preserved from ruin. It must be observed that the idea of restoration was then quite novel. Leaving out of view the restorations made in previous ages, and which were only substitutions, attempts had indeed been made since the beginning of the century to give an idea of the arts of elder times by compositions, which though somewhat fanciful, aimed at reproducing ancient forms. M. Lenoir, in the *Musée des Monuments Français* formed by him, had tried to arrange in chronological order all the fragments saved from destruction. But it must be confessed that the imagination of the celebrated conservator was more conspicuous in this work than learning and criticism. It was thus, for example, that the tomb of Heloïse and Abélard, now transferred to the Eastern cemetery, was composed;—with arcades and colonnettes from the aisle of the abbey church of St. Denis and bas-reliefs from the tombs of Philip and Louis (brother and son of St. Louis), heads from the Lady Chapel of St. Germain des Près, and two

statues of the beginning of the fourteenth century. It was thus that the statues of Charles V. and Jeanne de Bourbon from the tomb of St. Denis were placed on wainscoting of the sixteenth century, taken from the chapel of the Château de Gaillon and surmounted by a canopy of the close of the thirteenth century; that the so-called hall of the fourteenth century was decorated with arcading from the rood-screen of the *Sainte Chapelle*, and the thirteenth-century statues placed against the columns of the same edifice; that for want of a Louis IX. and a Marguerite de Provence, the statues of Charles V. and of Jeanne de Bourbon, which formerly decorated the portal of the Celestins at Paris, had been christened by the name of the sainted king and his wife.¹ The *Musée des Monuments Français* having been

¹ It has happened, as a result of this substitution, that nearly every painter and sculptor, since that time, who has been commissioned to represent these personages, has given to Saint Louis the head of Charles V.

destroyed in 1816, the confusion was only increased among this collection of monuments, which were transferred for the most part to St. Denis.

By the desire of the Emperor Napoleon I., who was in everything in advance of his times, and who comprehended the importance of restorations, this church of St. Denis was intended not only to serve as a place of sepulture for the new dynasty but to present a kind of specimen of the development of art in France from the thirteenth to the sixteenth century. Funds were appropriated by the emperor to this restoration; but from the beginning of the works the effect so little answered his expectations that the architect to whom the commission had been given was reproached somewhat severely by the emperor, and, it is said, took this treatment so much to heart that he died of chagrin.

This unfortunate church of St. Denis was a sort of anatomical subject on which artists who first entered on the path of restoration made

their first essays in restoration. During thirty years it suffered every possible mutilation ; to such a degree in fact that its stability being endangered, after considerable outlay and when its ancient dispositions had been altered, and all the fine monuments it contained tumbled about, it became necessary to conclude this costly series of experiments, and to revert to the programme laid down with respect to restoration by the *Commission des Monuments Historiques*.

We proceed, then, to explain the programme now adopted in England and in Germany, which have preceded us in the path of the theoretical study of ancient art,—a programme accepted also in Italy and Spain, which seek in their turn to bring criticism to bear on the preservation of their ancient buildings. This programme lays down at the outset the general principle that every building and every part of a building should be restored in its own style, not only as regards appearance but structure. There have been few buildings,

particularly during the middle ages, built all at one time; or if so built, that have not undergone some considerable modifications, either by additions, transformations, or partial changes. It is therefore essential, previous to every work of repair, to ascertain exactly the age and character of each part,—to form a kind of specification based on trustworthy records, either by written description or by graphical representation. Moreover in France each province has its own style,—a school whose principles and practical methods should be ascertained. Data derived from a building of the Ile-de-France cannot therefore serve as a guide to restoration in an edifice of Champagne or Burgundy. These diversities of schools exist to a rather late period: they follow a law to which there are many exceptions. Thus, for example, while the fourteenth century art of Sequanian Normandy bears a great similarity to that of the Ile-de-France at the same epoch, the Norman renaissance differs essentially from the renaissance of Paris and its environs. In

some southern provinces the architecture called Gothic was at no time anything other than an importation: a Gothic building at Clermont, for instance, might be the product of one school, and at the same epoch a building at Carcassonne of another. The architect entrusted with a restoration should therefore be exactly acquainted, not only with the style appertaining to each period of art, but also with the styles belonging to each school. It is not in the middle ages alone that these diversities are met with, the same phenomenon presents itself in the buildings of Greek and Roman antiquity. The Roman buildings of the Antonine period, which cover the south of France, differ in many respects from the buildings in Rome of the same period. The Roman of the eastern shores of the Adriatic cannot be confounded with the Roman of Central Italy, of Provence, or of Syria.

But to confine ourselves to the middle ages: difficulties multiply in problems of restoration. It has frequently happened that

buildings of a certain period, or of a certain school, have been repaired again and again, and that by artists who do not belong to the province where the edifice is found. This has been an occasion of considerable embarrassment. If both the original and the altered parts are to be restored, should the latter be disregarded, and the unity of style, which has been disturbed, be re-established; or, should the whole with the later modifications be exactly reproduced? In such a case the absolute adoption of one of the two alternatives may be objectionable; and it may be necessary, on the contrary, to admit neither of the two principles absolutely, but to proceed according to the special circumstances of the case. What are these special circumstances? It would be impossible to indicate all: it will suffice to call attention to some of the most important, so as to exemplify the critical side of the work. In preference to the possession of every other accomplishment—archæological skill among the rest—the architect entrusted

with a restoration should be a clever and experienced builder, not only in a general but a special sense; that is to say, he should be acquainted with the methods of construction employed at different periods of our art and in the various schools. These methods have a comparative value; they are not equally good. Some, indeed, had to be abandoned because of their defective character. Thus, for example, an edifice built in the twelfth century, and which had no gutters under the eaves of the roofs, had to be restored in the thirteenth century and furnished with gutters combined with escapes. The whole of the crown work is in a bad state; and an entire renewal is contemplated. Should the thirteenth-century gutters be done away with in order to replace the ancient twelfth-century cornice, of which traces are also found? Certainly not: the cornice-gutter of the thirteenth century should be replaced, retaining the form of this period, since there is no such thing as a cornice-gutter of the twelfth century: and to put a

hypothetical one, pretending to give it the character of the architecture of that period, would be to commit an anachronism in stone. Again: the vaulting of a nave of the twelfth century had by some accident been partially destroyed, and rebuilt at a later period, not in its primitive form, but according to the mode then in vogue. This latter vaulting, threatening in its turn to give way, has to be reconstructed. Shall it be restored in its later form, or shall the primitive vaulting be replaced? Yes; because there is no advantage in doing otherwise, and there is a considerable advantage in restoring unity to the edifice. The question here is not, as in the previous example, that of preserving an improvement made on a defective system, but one in which we have to bear in mind that the later restoration was made according to the ancient method—which consisted in adopting the forms in vogue at the time, when an edifice had to be renewed or restored—whereas we proceed on a contrary principle—that of

restoring every building in its own style. But this vaulting, which is of a character foreign to the first, and which has to be rebuilt, is remarkably beautiful. It has given occasion to the opening of windows adorned with fine painted glass. It has been contrived in harmony with a system of external construction of great value. Shall all this be destroyed for the mere sake of an absolute restoration of the primitive nave? Shall this painted glass be consigned to the lumber room? Shall exterior buttresses and flying buttresses, which no longer have anything to support, be left purposeless? No, certainly. We see, therefore, that in solving problems of this kind, absolute principles may lead to absurdities.

Suppose it were required to replace the detached pillars of a hall which are giving way under the weight they support, because the materials employed are too fragile, and in courses that are not thick enough. At several different periods some of these pillars have

been replaced, and sections given them which differ from the form originally traced. Shall we in renewing these pillars reproduce those various sections, and preserve the heights of the old courses which are weak? No! we shall reproduce the original section in all the pillars, and erect them with large blocks to prevent the recurrence of the accidents which have necessitated our operation. But some of these pillars have had their sections altered in consequence of changes which it was desired the building should undergo,—changes which in respect of the progress of art, are of great importance, such, for instance, as occurred at Notre Dame in Paris, in the fourteenth century. Shall we, in rebuilding them, destroy that so interesting trace of a project which was not entirely carried out, but which indicates the tendencies of a school? No: we shall reproduce them in their altered form, since these alterations may serve to throw light upon a point in the history of art. In an edifice of the thirteenth century, where

the water ran off by means of drips—as in the cathedral of Chartres, for instance—it was thought necessary during the fifteenth century to add gargoyles to the gutters, for the better regulation of the escape. These gargoyles are in a bad state and have to be replaced. Shall we on the pretext of unity substitute gargoyles of the thirteenth century for them? No: for we should thus destroy the traces of an interesting primitive arrangement. On the contrary, we shall persist in following the later work, adhering to its style.

Between the buttresses of a nave, chapels have been afterwards added. The walls beneath the windows of these chapels and the jambs of the windows do not in any way tie into the more ancient buttresses; but show clearly enough that these constructions are of later date. It is found necessary to rebuild both the exterior faces of these buttresses, which are decayed by time, and the enclosing walls of the chapels. Should we unite these

two constructions of different periods, and which we at the same time restore? No: we shall carefully preserve the distinct jointing of the two parts—the unbondings; so that it may always be apparent that the chapels were afterwards added between the buttresses. Similarly, in the unseen parts of buildings we should scrupulously respect any trace that may be seen to give evidence of additions and modifications.

Among the French cathedrals rebuilt at the close of the twelfth century, there are some which have no transepts; such, for example, are the cathedrals of Sens, Meaux, and Senlis. In the fourteenth and fifteenth centuries transepts were added to the naves, by taking two of their bays. These modifications were more or less skilfully made; but to experienced eyes they leave traces of the original dispositions. In such cases the restorer ought to be scrupulous even to excess, and should bring these modifications into relief rather than disguise them. But if portions of buildings of which

no traces remain have to be renewed, either on account of necessities of construction or to complete a mutilated work, the architect should thoroughly imbue himself with the style proper to the building with whose restoration he is entrusted. A pinnacle of the thirteenth century, copied from a building of the same date, will be unsightly if you transfer it to another. A moulding taken from a small building will look out of place if applied to a large one. It is, moreover, a gross mistake to suppose that an architectural member of the mediæval period can be enlarged or diminished at pleasure. In mediæval architecture, every member is adapted to the scale of the building for which it is designed. To change the scale is to deform the member. And in reference to this subject we shall remark, that most of the *Gothic* buildings in our days are reproductions on another scale of well-known buildings. One church is a miniature of Chartres Cathedral, another of the Church of St. Ouen at Roten. This is starting from a

contrary principle to that admitted with such good reason by the masters of the middle ages. But if these defects are jarring in new buildings, and deprive them of all excellence, they are monstrous when restoration is in question. Every mediæval building has its scale relative to the whole, though that scale always bears a relation to the human size. It is necessary, therefore, to be extremely careful when deficient parts in a mediæval building have to be supplied, and to appreciate exactly the scale adopted by the original builder.

In restorations there is an essential condition which must always be kept in mind. It is, that every portion removed should be replaced with better materials, and in a stronger and more perfect way. As a result of the operation to which it has been subjected, the restored edifice should have a renewed lease of existence, longer than that which has already elapsed. It cannot be denied that a process of restoration is, in every case, a somewhat severe trial for a building. The scaffolding,

the shores, the necessary wrenching away, and the partial removal of masonry, shake the work, so as sometimes to occasion very serious accidents. It is reasonable, therefore, to expect that every building thus treated will lose something of its strength in consequence of this shaking ; and this diminution of solidity ought to be counteracted by increasing the strength of the parts renewed, by improvements in the system of construction, by well-contrived tie-rods, and by providing better appliances for resistance. It need scarcely be observed, that the choice of materials is a most important consideration in a work of restoration. Many buildings are threatened with ruin solely through the weakness or inferior quality of the materials employed. Each stone that is taken out ought, therefore, to be replaced by one of better quality. Every system of cramping that had to be replaced should be exchanged for a continuous tie-rod in the same position ; for it is not possible to change the conditions of equilibrium in a building that

has lasted six or seven centuries without risk. Buildings, like individuals, acquire idiosyncrasies, which must be taken into account. They have a temperament peculiar to themselves, if we may so term it; and which must be studied and intimately known before a regular course of treatment. The nature of the materials, the quality of the mortars, the ground, the general structural system, whether by vertical points of support or by horizontal bindings, the weight and greater or less concreteness of the vaultings, and the comparative elasticity of the structure—constitute different temperaments. In a building in which the vertical points of support are strongly stiffened by edge-bedded columns—as in Burgundy, for instance—constructions deport themselves quite differently from what they do in a building in Normandy or Picardy, where the whole structure is composed of small thin courses. The means adopted for underbuilding and shoring, which succeed here, would cause accidents elsewhere. Though we can

underbuild a portion entirely composed of thin courses with impunity, the same work executed behind edge-bedded columns would cause fractures. In this case, it is necessary to ram the mortar joints with jointing tools and the hammer, to avoid any sinking, however slight; and, in certain cases, to remove the monostyles during the underpinning of the courses, and replace them after all the work of underpinning is finished and has had time to settle.

While the architect entrusted with the restoration of an edifice ought to be acquainted with the forms and styles belonging to that edifice, and the school to which it owed its origin, he should, if possible, be still better acquainted with its structure, its anatomy, its temperament; for it is essential above all things that he should make it live. He ought to have mastered every detail of that structure, just as if he himself had directed the original building; and having acquired this knowledge, he should have at command means of more

than one order for undertaking the work of renewal. If one of these fails, a second and a third should be in readiness.

We must not forget that the buildings of the middle ages do not resemble those of Roman antiquity, which were constructed on the plan of opposing inert resistance to active forces. In mediæval buildings every member is in action. If the vaulting thrusts, the flying buttress or the buttress counter-thrusts. If a springer is crushed, it is not enough to stay it vertically; provision must be made for the various pressures which act upon it in contrary directions. If an arch gets out of shape, it is not enough to support it with centering, for it serves to counter-thrust other arches which have an oblique action. If on a pier you remove a weight of any kind, that weight has an action of pressure which must be compensated for. In a word, you have to maintain forces which all act in a contrary direction, to establish an equilibrium; the removal of any part tends, therefore, to derange

that equilibrium. While these problems that present themselves in the process of restoration incessantly puzzle and embarrass the builder who has not exactly appreciated those conditions of equilibrium, they become a stimulus to him who is thoroughly acquainted with the edifice to be repaired. It is a war that has to be carried on—a series of manœuvres which must be modified every day by a constant observation of the effects that may occur. For instance, we have seen towers and belfries resting on four points of support, bear their weight, now on one point, now on another, in consequence of works of underpinning, and whose centre changed its point of horizontal projection an inch or two during the twenty-four hours.

These are effects of a kind with which the experienced architect can play: but only on the condition of having always an abundance of appliances for preventing an accident, and of being able to inspire the workmen with sufficient confidence, so that panics may not

deprive him of the means of meeting every contingency, without delay or hesitation, and without showing fear as to the issue. In those difficult cases which often present themselves during processes of restoration, the architect ought to have anticipated every chance, even of the unlikeliest kind, and should have in reserve, without having to hurry or agitate himself, the means of preventing any disastrous consequences that might ensue. I may add that in undertakings of this kind the workmen—who in our country thoroughly understand the measures they are required to carry out—exhibit as much confidence and readiness when they have witnessed the foresight and presence of mind of their chief, as of mistrust when they become aware of an appearance of hesitation in the orders given.

The works of restoration of an earnest and practical character which belong to our time, will be an honour to it. They have obliged architects to extend their knowledge; to discover vigorous expedients and reliable

methods; to form close relations with the builders' workmen; to instruct them also, and to form nucleuses in the provinces and in Paris which, on the whole, furnish the best workmen in the great building yards.

It is owing to these enterprises in restoration that important branches of industry have been revived,¹ that the execution of mason's work has become more careful, and that materials have been procured from a wider area; since architects entrusted with works of restoration, often in remote towns or

¹ It is in the workshops connected with restorations that such branches of industry as finely forged smiths' work, wrought plumbers' work, properly constructed joiners' work, painted glass work, and mural decoration have been raised from the debased condition into which they had fallen at the beginning of the century. It would be interesting to give a list of all the *ateliers* that have been formed as the result of works of restoration, and to which the warmest opponents of undertakings of this kind have come in search of workmen and of methods. The motive which prevents our furnishing such a list will be readily understood.

villages, having no other resource, have been obliged to find out quarries, or in case of need, to have old ones re-opened, and to form workshops. So far from finding the resources furnished in the great centres, they have been obliged to create them—to educate workmen, and establish orderly methods, in economical administration and in the direction of the works. Thus materials which had not been worked have been brought into use; orderly methods have been introduced into departments which did not possess them; centres of properly instructed workmen have supplied good hands throughout an extensive circle; and the habit of solving problems in construction has been introduced among populations that were scarcely capable of erecting the simplest houses. The system of French administration and centralization has merits and advantages which we do not dispute; it has cemented political unity; but we must not disguise from ourselves its inconveniences. To confine ourselves here to

architecture, centralization has not only deprived the provinces of their schools, and with them, of their special methods of procedure and local industries, but of the capable workmen, who all become absorbed in Paris, or in two or three great centres, to such a degree that in the chief towns of the departments thirty years ago there was not to be found either an architect or builder or foreman or workman capable of directing and executing works of any importance. To prove our assertion it is enough to cast a passing glance at the churches, mayoralty-houses, markets, hospitals, &c., built between 1815 and 1835, which remain standing in our provincial towns,—for many had only an ephemeral existence. Nine-tenths of these erections—we say nothing of their style—exhibit a deplorable ignorance of the most elementary principles of building. In architecture centralization was leading us to barbarism. Knowledge, traditions, methods, material execution, were withdrawing more and more

from the extremities of the country. If, however, at Paris, a school (of architecture) pursuing a useful and practical aim had been able to give back to the distant members of the state artists capable of directing constructive works, the provincial schools would indeed have been lost, but there would thus have been sent through the land men who—as in the *Service des ponts et chaussées*—could maintain at an equal level all the constructive work undertaken in the departments. But the school of architecture established in Paris, and in Paris alone, had in view something very different: it trained laureats for the French Academy at Rome, who were good draughtsmen, but who, fed on chimeras, were very unfit to direct practical building operations in the France of the nineteenth century. Those who belonged to this select body, returning to their native soil after an exile of five years, during which they had sketched and measured a few ancient buildings, preferred remaining at Paris in the

expectation of being commissioned with some work worthy of their talents, to the toilsome labour which the provinces offered them. If a few of them went back to the departments it was only to occupy superior positions in our largest towns. Those of secondary importance thus remained altogether outside the pale of progress in art and knowledge, and were obliged to intrust the direction of municipal works to road, land, or town surveyors—even to schoolmasters who had a slight knowledge of geometry. Certainly the first who conceived the idea of saving from ruin the finest buildings in the country that had been bequeathed by the past, and who organized the *Service des monuments historiques*, acted under an inspiration simply artistic. They were shocked at the destruction that threatened all these so remarkable remains, and by the acts of vandalism perpetrated every day with the blindest indifference; but they could not foresee from the first the important results of their work in a purely utilitarian respect.

They were not long, however, in recognizing that the more isolated the localities in which the works they executed were carried on, the larger was the radiation—if we may so call it—of the beneficial influence which those works produced. In a few years' time, localities where fine quarries had ceased to be worked, and where there was not to be found a mason or a carpenter, or a blacksmith capable of making anything but horse-shoes—supplied all the neighbouring districts with excellent workmen and economical and reliable methods; and had seen good builders and skilful foremen arise among them, and principles of order and regularity inaugurated in the conduct of the works. Some of these building establishments saw the greater part of their stone-cutters furnish foremen to a large number of workshops. Happily, if routine sometimes reigns permanently in the high places of our country, it is easy to conquer it in lower stations by dint of care and persistency. Our workmen, because they are intel-

ligent, scarcely recognize any other power but that of intelligence. In the same proportion as they are negligent and inactive in establishments where wages are the sole recompense and discipline the only impulsive force, are they active and careful where they become aware of a direction which is methodical and steadily consistent in its course of action, and where pains are taken to explain the advantage or inconvenience of the processes adopted. *Amour propre* is the most efficient stimulus to men whose occupation is manual labour; and by appealing to their intelligence and their reason their most zealous co-operation may be secured.

And with what interest did the architects engaged in this work of restoring our ancient monuments observe, week by week, the progress of these workmen, gradually acquiring a love for the work in which they were co-operating! It would be ungrateful on our part not to testify in these pages to the disinterestedness and devotion which the craftsmen of our resto-

ration works have often manifested ; the readiness with which they helped us to overcome difficulties that seemed insurmountable ; the perils which they cheerfully confronted when once they had perceived the object to be attained. We find these noble qualities in our soldiers ; is it surprising that they exist among our craftsmen ?

The works of restoration undertaken in France, at first under the direction of the *Commission des monuments historiques*, and later on by the body engaged in the interest of what are called diocesan buildings, have therefore not only saved from ruin works of incontestable value, but have rendered direct practical service. The work undertaken by the commission has thus counteracted to a certain extent the dangers of administrative centralization, as affecting public works ; it has restored to the provinces what the *Ecole des Beaux Arts* was incapable of imparting to them. If, confronted by such results, whose importance we by no means exaggerate, some

of those doctors who lay claim to a dictatorship in architecture without having ever superintended the laying of a brick, decree in the recesses of their studies that these artists who have devoted a not inconsiderable portion of their life to this perilous and trying labour—from which for the most part neither great honour nor profit is derived—are not architects; if they seek to condemn them to a kind of ostracism and to exclude them from works that bring more honour and advantage, and which are, be it remarked, less difficult; their manifestoes and expressions of contempt will at no distant future have fallen into oblivion; but these edifices—which contribute to the glory of our country—preserved by them from ruin, will remain standing for ages, to testify to the devotion of a few men who have been more anxious to perpetuate that glory than to promote their individual interests.

We have given only a general idea of the difficulties which present themselves to the architect who is entrusted with a restoration ;

only indicated—as stated above—a general programme laid down by critical intellects. These difficulties, however, are not limited to purely material considerations. Since all the edifices whose restoration is undertaken, have a special destination—a particular use—the *rôle* of restorer of antique arrangements, now obsolete, cannot be assumed to the utter exclusion of the question of actual utility. The edifice ought not to be less convenient when it leaves the architect's hands than it was before the restoration. Speculative archæologists very often disregard present requirements, and severely censure the architect for having made concessions to them; as if the building confided to his treatment were his own, and as if he were not pledged to carry out the programme given him.

But it is in these circumstances, which frequently present themselves, that the intelligence of the architect is called into play. He always possesses the means of reconciling his *rôle* as restorer with that of artist com-

missioned to meet unforeseen requirements. Moreover the best means of preserving a building is to find a use for it, and to satisfy its requirements so completely that there shall be no occasion to make any changes. It is evident, for example, that it was the duty of the architect commissioned to adapt the beautiful refectory of St. Martin des Champs to the purposes of a library for the *Ecole des Arts et Métiers*;—whilst respecting the edifice, and even restoring it, so to contrive for the bookcases that it should never be necessary to make serious alterations in the arrangements of the hall.

In such circumstances the best plan is to suppose one's self in the position of the original architect, and to imagine what he would do if he came back to the world and had the programme with which we have to deal laid before him. Fortunately, that mediæval art which to those who are unacquainted with it seems limited to a few narrow formulas, shows itself, on the contrary—when thoroughly mastered—

so supple, so subtle, so comprehensive and liberal in its means of execution, that there is no programme whose requirements it cannot meet. It rests on principles, not on a formula; it will serve for any age, and can satisfy all architectural needs; in the same way as a competent language can express any idea without sacrificing grammatical consistency. It is its grammar, therefore, with which we should make ourselves acquainted—and thoroughly acquainted.

We must admit that we are on slippery ground as soon as we deviate from literal reproduction; and that the adoption of such deviation should be reserved for extreme cases; but it must be allowed that it is sometimes commanded by imperious necessities, which we cannot evade with a *non possumus*. That an architect should refuse to introduce gas-pipes into a church, in order to avoid mutilations and accidents, is intelligible, for the edifice can be lighted by other means; but that he should refuse to lend himself to the

formation of a heating apparatus, for instance, under the pretext that the middle ages did not employ this system of warming ecclesiastical buildings ; and that he should thus expose the faithful to the risk of catching cold for the sake of archæology is, to say the least, ridiculous. As this means of warming necessitates chimney stacks, we should proceed as a master of the middle ages would have done if he had been obliged to contrive them ; and above all, not try to hide this novel feature ; since the ancient masters, so far from dissembling a necessity, sought on the contrary to invest it with a becoming form, even making decorative features of such material requirements. An architect, who having to renew the roof of a building, should reject iron-work construction, because the mediæval masters did not make iron framing, is in our opinion wrong ; since by so doing he would obviate the terrible contingency of fire, which has so often proved destructive to our ancient buildings. But then, must he not consider the disposition of

the points of support? Ought he to alter the conditions of equilibrium? If the timber framing weighted the walls equally, ought he not to seek a structural system in iron which would present the same advantages? Certainly: and he will make it a matter of special attention that the iron roof be no heavier than the wooden one. This is a consideration of the greatest moment. We have too often had to regret the overweighting of old work: the restoration of the upper parts of edifices with materials heavier than those originally employed. These oversights and negligences have caused more than one catastrophe. We cannot repeat it too often: The mediæval buildings are planned with deliberate skill; their organism is delicate. We find in them nothing more than is required, nothing useless in their composition; if you change one of the conditions of the organism, you alter all the rest. Many point to this as a defect; in our judgment it is an excellence which we are too apt to disregard in our modern constructions, from which we might remove more than

one member without endangering their existence. For what in fact is the use of science and calculation in construction if it does not enable us to accomplish the work with no more than the necessary appliances? Why those columns, if we can remove them without compromising the strength of the work? Why build expensive walls two yards thick, if walls of half a yard, strengthened at intervals by buttresses a yard square in section, afford sufficient stability? In mediæval construction every portion of the work fulfils a function and has an action. The architect should make a point of ascertaining the value of both before commencing his undertaking. He should proceed like the skilful and experienced operator, who does not touch an organ until he has acquired a thorough acquaintance with its function, and provided for the immediate and remote consequences of his operation. Rather than proceed at hazard he should not undertake it. Rather let the patient die than kill him.

Photography, which assumes every day a

more important phase in scientific studies, seems to have appeared for the very purpose of aiding this grand work of restoration of ancient buildings, in which the whole of Europe has begun to take an interest.

In fact, while architects possessed only the ordinary means of sketching, even the most exact—the *camera lucida* for example—it was very difficult for them not to make some omissions—not to overlook certain scarcely apparent traces. Moreover, when the work of restoration was completed, it was always possible to dispute the correctness of the graphical reports—of what is called the *existing state*. But photography presents the advantage of supplying indisputable reports—documents which can be permanently consulted when the restorations mask the traces left by the ruin. Photography has naturally led architects to be still more scrupulous than before in their respect for the slightest vestiges of an ancient arrangement, and to take more accurate observations of the construc-

tion ; while it provides them with the permanent means of justifying their operations: Photography cannot be too sedulously used in restorations ; for very frequently a photograph discovers what had not been perceived in the building itself.

An all-important principle to be observed in restoration, and one which should not be departed from on any pretext whatever, is to pay regard to every vestige indicating an architectural arrangement. The architect should not be thoroughly satisfied, nor set his men to work until he has discovered the combination which best and most simply accords with the vestiges of ancient work : to decide on an arrangement *a priori*, without having gained all the information that should regulate it, is to fall into hypothesis ; and in works of restoration nothing is so dangerous as hypothesis. If at any point you have unfortunately adopted an arrangement which is at variance with the right one—with that originally followed—you are led by a course of logical

deduction into a wrong path, from which it will be no longer possible to escape : and in such a case the better you reason, the farther you are from the truth. Hence, when for example, the completion of a building partly in ruin is in question ; before beginning it will be necessary to search for and examine all that remains ; to collect the smallest fragments—taking care to note the point where they were found ; and not to begin the work until their place and use have been assigned to all these remains, as with the pieces of a puzzle. If these precautions are neglected, the most annoying misconceptions may result, and a fragment discovered after the completion of a restoration may clearly prove that you were mistaken. It is necessary to examine the beds, joints, and dressing of the fragments collected in the clearing ; for some kinds of tooling could only have been adopted with the view of producing a particular effect at a certain height. The slightest indications, even the way in which these fragments have

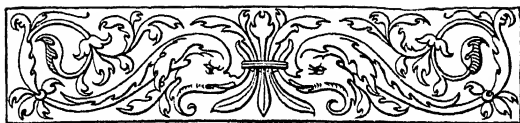
behaved in falling, may not unfrequently show the place they occupied. In these difficult cases of rebuilding the demolished parts of an edifice, the architect ought, therefore, to be present during the clearing and entrust it to intelligent excavators. In erecting the new constructions he should as far as possible replace these old remains even if injured : this will furnish a guarantee for the sincerity and exactitude of his investigations.

We have said enough to show the difficulties which the architect commissioned with a restoration must encounter if he is in earnest in the performance of his duties,—if he desires, not merely to appear truthful, but to carry through his work with the consciousness of having left nothing to chance and of never having sought to practice a deception upon himself.






RESTORATION OF HISTORICAL
MONUMENTS IN
FRANCE.



THE RESTORATION OF HISTORICAL MONUMENTS IN FRANCE.

“ It is impossible to follow out to their utmost extent, or to appreciate too highly, the ennobling, liberalizing, humanizing, Christianizing effects of church architecture during the middle ages.”—*Dean Milman, History of Latin Christianity*, b. xv. ch. viii.

N one of his brilliant romances, where the genius of the literary artist is used to help the cause of the social reformer, Mr. Disraeli has coloured with some warm, thoughtful touches the solemn and stately forms of beautiful buildings which have remained for centuries the wonder of passing peasants and the glory of county histories. In our day, the

preservation and restoration of historical monuments, now so justly valued as lasting memorials of the skill, the faith, the patriotism, and the social customs of our forefathers, is a labour of love which has been undertaken, not only with enthusiasm, but with an archæological erudition no other time has displayed. Within the last quarter of a century much has been done, successfully just so far, as earnest and intelligent men have followed the methods and motives of the old workers, and shown a reverential regard for every fragment of ancient handicraft structurally or artistically good.

It may not be uninteresting to take a brief glance at what our art-loving neighbours the French are doing in this respect. France, as most readers know, is even richer in historical monuments than our own country. Her ancient fabrics are more numerous, and in many instances of more imposing grandeur. York Minster would present a modest appearance beside the loftier towers and pinnacles

and more richly-sculptured façades of such cathedrals as Amiens, Chartres, or Rheims, even with their six, eight, or nine steeples only half-built. The proud keep of Windsor, partly rebuilt and modernized early in the present century, would look thin and unsubstantial compared with the weight and vigour of mass of the Château of Pierrefonds or Coucy.¹

¹ A vivid description of the towering ruins of the once gorgeous Palace of Coucy, with an ideal restoration, will be found in the great *Dictionnaire Raisonné de l'Architecture*, by the hand of him to whom we may well apply Johnson's classic phrase—"*Nullum tetigit quod non ornavit.*" But for Viollet-le-Duc's acknowledged authority, the rapidity of its erection would appear to us almost incredible. I prefer giving a short extract from it in his own words: "Le Château de Coucy dut être élevé très-rapidement, ainsi que l'enceinte de la ville qui l'avoisine, de 1225 à 1230. Le caractère de la sculpture, les profils, ainsi que la construction, ne permettent pas de lui assigner une date plus ancienne ni plus récente. . . . C'est un édifice vaste, conçu d'ensemble et élevé d'un seul jet, sous une volonté puissante et au moyen de ressources immenses. Son assiette est admirablement choisie,

Having heard much of the extensive restorations which have been in progress for some years past in France, and of M. Viollet-le-Duc, under whose directorship most of these works were being carried out, I resolved to accept the offer of an architectural friend familiar with the ground to act as my cicerone on a visit to a few of the structures in question, and to judge as far as I could for myself whether the best efforts of the French in this direction deserve the laudations bestowed upon them by some critics in their current art literature. My excursion was made under favourable circumstances. My companion was personally known to the architect just mentioned, who, with the utmost courtesy, facilitated our exami-

et ses défenses sont disposées avec un art dont la description ne donne qu'une faible idée."

The very motto inscribed on the banner of the old lords of Coucy was the literal assertion of a feudal power and authority which claimed all the privileges of sovereignty within their own territory:—*Roi ne suis, ne prince, ne duc, ne comte aussi, mais je suis le Sire de Coucy.*

nation in detail of the buildings we proposed to visit by giving us letters to his various inspectors.

The following remarks, made, I would fain hope, with the diffidence becoming an outsider, are the result of this ramble, and though referring especially to such famous examples as the cathedral of Notre-Dame in Paris, the Abbey Church of St. Denis, and the Château of Pierrefonds, have also a general affinity and connection with the sound principles and practice of art followed by Viollet-le-Duc in his works elsewhere.

Standing in the midst of once the most picturesque and still the brightest of inland cities, Notre-Dame, "the old queen of French cathedrals," has been restored at the cost of a quarter of a million sterling, in the most conscientious and conservative manner throughout. Scrupulous care has been taken not to interfere with anything of real worth belonging to bygone ages. Here there has been no scraping of the surfaces of old stones: in all

cases wherever unmutilated they have been left untouched. The new *flèche*, or spire, which delights the eye of every beholder, springs from the intersection of the cross, and pierces the sky two hundred feet with its crockets and finial. This masterpiece of scientific construction is formed of oak covered with lead, and is entirely original, every trace of the pre-existing feature having been long destroyed. Statues of the Apostles, twelve feet high, of hammered copper, stand in gradated rows of three at each angle of its base. And here, in accordance with the express wish of the late Emperor, at the foot of his *chef d'œuvre* is placed the statue of the architect. The likeness and gesture are excellent. The right hand clasps a measuring rule, the left is held to the brow to shade from the sun the upward gaze at the structure. The execution of the new leadwork of the roof is deserving of notice for its artistic quality and perfection of finish. The stone statues of the Apostles and Saints which guard the three deeply-embayed

portals of the western front, and those of the Kings of Judah, ranged in niches along the gallery above—not a vestige of which remained a few years ago—are reproductions rivalling the best statuary of the middle ages for gravity of mien and arrangement of drapery.

The interior has now resumed all the grandeur and solemnity of its ancient proportions; and the talent of its restorer is evidenced, not only in the renewal of construction and sculptured ornamentation, but also in the very carpets, tapestries, vestments, the sacred vessels, reliquaries, &c., which compose the furniture. It is a typical instance of what the French understand by restoration—as complete a re-establishment as possible of everything known to have existed in the days of its fullest splendour. In the nave, the choir, and double aisles the natural tint of the stone is simply relieved by dark jointing, which, by expressing the masonry, forms of itself a sufficiently effective decoration. It is the opinion of Viollet-le-Duc that large

internal areas like these lose some measure of their grandeur and serenity by the general application of rich surface ornamentation. Glimpses of exquisite colour in the chapels around, however, win and charm the eye in all directions. In these the mural paintings are remarkable alike for originality of design and for the soft and subtle harmony of their colouring. They are executed without shading or attempt at perspective, the tints being separated in all instances by dark outlines. In this nobly-ordered scheme of architectonic decoration gold is used sparsely, to bring out or give value to the colours. Here, as elsewhere, Viollet-le-Duc's figure-subjects combine a certain Hellenic grace of contour with Christian spirituality of sentiment. In truth, his pictorial, like his sculptural ideals of things sacred are all instinct with that breath of inspiration which comes from the highly-gifted mind of an artist owning God, and with reverence and faith taking delight in His works. For union of refine-

ment with strength, the graceful combinations of the lines and curves in the metal screens of the choir and chapels cannot be surpassed. The same merit belongs to the elaborate foliated hinges that now embellish the outer doors. The ironwork of the latter has occupied the deft hands of the ablest smith in France upwards of twenty years.

Judging from the “storied windows richly dight” at Chartres—the precious relics of that superb art of the twelfth and three following centuries which there tells the whole tale of the Bible by the light of colour and quaint imaginings—we may infer how much and how ruthlessly the maternal Church at Paris has been

“Shorn of her glass of thousand colourings,
Through which the deepen’d glories once could
enter,

Streaming from off the sun like seraphs’ wings.”

The poetry and tradition of its magic hues and harmonies still linger in the larger rose windows, shining like the jewels of a crown in their rich setting of tracery. For the loss of

the rest, of course no renovation can make full amends.

Time and storm alone may be said to have dealt gently with this master-work of man, whilst spreading over it that hoary veil which seems to invest it with a deeper mystery. Few monuments of antiquity, indeed, have been more exposed to the fury of the iconoclast on the one hand, and to the meddlesome freaks of fashion on the other. Obtrusive classicism of the Bernini school, and other engraftings of the bad taste of the Renaissance, desecrated this pure example of the wondrous masonries of the middle ages. The more valuable and less offensive of these, from their historic interest, have been retained ; the rest have been rightly relegated to the region of lumber.

As restored within and without, in all other beauty of imagery and symbolism, by the most accomplished architect of modern times, it well merits the chapter of eulogy devoted to it by Victor Hugo, where he writes : “ Assuredly the Church of Our Lady at Paris is still, at

this day, a majestic and sublime edifice a vast symphony in stone—the colossal work of a man and of a nation—a sort of human creation, mighty and prolific as the Divine creation, of which it seems to have caught the double character—variety and eternity.”

We happened to be in Notre-Dame during one of the full choral services, when the vast interior was flooded with music, and “every stone was kissed by sound,” rolling in waves of melody from organs which responded in unison in nave and choir, and these again blending with the Gregorian singing of many men and boys. From its surroundings and associations, perhaps there is no spot in Christendom where music is more impressively felt as a language of the soul. Thence for the last thousand years the same strains have ascended heavenward, laden with the supplications and breathing the aspirations of hoping, fearing, suffering humanity. In that venerable temple—the first stone of which was laid by Charlemagne—the voices of such preachers as

Bossuet, Fénelon, and Lacordaire have stirred the hearts of listening thousands; and in or near it, within the lifetime of men still among us, three successive archbishops belonging to the noble army of martyrs have shed their last blood fighting the good fight. The lettered Englishman, leaving his polemics at home, and meditating there on the old faith of Europe and the religion of his fathers, can hardly fail to recall the tone and spirit of Wordsworth's ecclesiastical sonnets, or, perchance, to remember the lines in the "*Penseroso*," written by Milton in the bright fulness of his young genius, when, merging the Puritan in the poet, he could find "sermons in stones and good in everything," and mingle in immortal verse the solemn concords of Gothic architecture, painting, and music.

The Abbey of St. Denis is undergoing the same process of thorough restoration, guided by the same laudable desire to conserve the valuable remains of old days and things. A few years ago the mutilated and forlorn aspect

of everything within its walls only awakened feelings of sadness in the mind of the spectator. In a short time, in place of this scene of sacrilege and ruin, it will have regained its primal and august beauty.¹ The outer roof, destroyed by the shot and shell of the Prussians, has been renewed in the most permanent manner with wrought iron framework and sheet copper covering. The floor, which had been raised several feet to the injury of the general scale of the interior, has been lowered to its ancient level. The pavement is noticeable for its quiet but fitting sobriety of appearance. The slabs of hard whitish stone are incised with emblematical figures, or other patterns, filled in with dark-coloured mastics. This method of paving looks equally well in domestic and civic buildings, and is soothing to the eye after the blaze

¹ "I am disposed to consider the main idea of the design of the nave and transepts of this church, as presented in a single compartment of these members of the cross, as amongst the very finest, if not the very finest example, of Gothic work in Europe."—EDMUND SHARPE

of encaustic tiling so commonly met with in this country. From the fragments that existed in the crypt and in various museums, as well as from other data carefully gathered, the architect has reconstructed with the utmost fidelity all the tombs which were broken and scattered in the First Revolution. This fine collection of effigies of the long line of French kings and queens, from Dagobert to Marie Antoinette, is one which affords the highest interest to the historian and the archæologist. These semblances of the once mighty princes of the earth also suggest a pregnant theme for the musings of the moralist. Embodied in stone, and lying there side by side, that still, dreamy, peaceful look of rest of theirs inclines the mind to that vein of reflection which the World's Poet has illustrated with so much pathos :—

“ After life's fitful fever he sleeps well ;
Treason has done his worst : nor steel, nor poison,
Malice domestic, foreign levy, nothing
Can touch him further.”

The Château of Pierrefonds, built originally by Louis, Duke of Orleans, one of the most powerful nobles in Europe at the close of the fourteenth century, is a faithful reproduction of one of the finest mediæval structures in the world. It is a majestic feudal castle without, and a magnificent palace within. I know of nothing that conforms better to Ruskin's cardinal principle of breadth in well-building—breadth of everything—"solid stone, broad sunshine, starless shade." The rebuilding of it, on the alignment of the old walls, has employed a thousand men for twelve years; whereas it was originally completed from its foundations in eight. In roaming through this palace of art—in exploring its maze of towers, halls, staircases, corridors, and chambers, so seemingly intricate and yet so intelligently arranged in view of their various purposes—we seemed to be carried back from our colder era to the days of old romance. From the Grande Salle or Salle d'Armes, 230 feet in length, with its huge double fire-

places, surmounted at one end by the lovely statues of the Nine *Preuses*, or feminine types of chivalry—its vaulted ceilings, stately windows, and painted walls, the lofty and richly carved chapel, the *chemin de ronde*, and range above range of defences which crown the seven round towers, each from two to three hundred feet high, to the vast subterranean vaults, fearful dungeons, and *oubliettes* reaching to an immensity of depth below the level of the court—the wonder of the beholder is everywhere excited, and a lasting impression is left on his mind of the restorer's genius in revivifying the past. At almost every step we meet with something that suggests a tale of human exploit, or some transcript from the page of Nature. Among the statues of historical personages there is an exquisite one of Joan of Arc, placed over the entrance to the great hall of reception from the courtyard. Near that of the inspired maiden is the chosen spot for the bronze equestrian statue of the ducal founder, but having met with some mishap in returning from the

Vienna Exhibition, the hero has not yet mounted his pedestal. A reduced copy by Barbedienne in the author's studio enabled us to form an accurate notion of the perfect modeling and statuesque feeling of the original. The valiant knight, equipped in his panoply of war, with vizor up and lance in rest, looks "incorpsed and demi-natured with the brave beast," and ready to do his devoir before all men. Here and there, on jutting frieze or other coigne of vantage, the same master-hand has rendered the grotesque in almost endless fantasy of bird and beast. There are many happy adaptations, too, of effective types of leaves and flowers, with other imitations from the living world of vegetation in the woods and fields around.

All these interpretations of natural objects display a knowledge of organic structure only to be obtained by careful study of the anatomy of manifold forms of animal and vegetable life. Practically their treatment is abstract, conventional, or imitative in greater or less degree,

according to material, position, and service. One prime rule invariably obtains—the nobler the object the closer the imitation. Every detail of adornment lifts us out of the region of dry mechanism and mere commonplace, and brings us into sympathy with some touch of poetry or stroke of humour—some thought or thing visibly expressed in language which he who runs may read and feel.

In short, everything at Pierrefonds attests the power of one re-creative mind to set before us, with an added lustre of its own, all that was grand in ornamentation and truthful in construction of the churches and palaces of those middle ages when men wrought nobly from sheer love of their handiwork, and thus stamped the impress of their hearts and souls upon it—those Gothic times when, as Mr. Ruskin forcibly reminds us, “writing, painting, carving, casting—it mattered not what—were all done by thoughtful and happy men; and the illumination of the volume and the carving and casting of wall and gate employed

not thousands but millions of true and noble artists over all Christian lands.”

While at Pierrefonds we spent some pleasant hours in wandering through the hunting forest of Compiègne, a rich woodland tract stretching many miles around, and far enough from the madding crowd to suit the philosophic Jaques. Now and then we were gratified by catching sight of the château under changing aspects of light and shadow. Nothing could be finer than the picturesque grouping of its soaring towers and battlements as seen by us in the serene glow of a June evening, from the rising ground which commands the great portal of the donjon or keep, defended as in olden times by barbican, drawbridge, and ponderous portcullis. The lordly pile, flushed with red gleams from the setting sun, projected in bold massive relief against the clear blue depths of heaven. Highest above all in his pride of place on Cæsar's Tower was pinnacled the princely eagle; but perhaps the most striking object was a winged statue of St. Michael, of heroic

size in copper, surmounting the chapel roof. Trampling down the wicked dragon, and brandishing his cross of fire, the radiant angel, to the eye of fancy, looked in the glittering sunlight like a swift spirit descending from on high to destroy evil and make day upon earth glorious.

The spell of the hour and scene aided the imagination to re-people the spot with the breathing, moving beings of a world now no more; where once upon a time the *grand seigneur* and the *châtelaine* held their court and lived in royal state; "where princes feasted and heroes fought, now in the bloody earnest of storm and siege, and now in the games of chivalry, where beauty dealt the prize which valour won!" More solemn helps to bring our thoughts in closer relation with things of the past came from tollings of the vesper-bell and sounds of even-song borne softly upwards on the air from the old church in the village below, telling of the daily renewed and long cherished rites of a religion still unchanged in the midst of ceaseless change.

Viollet-le-Duc's pen has been as prolific as his pencil. In his published works we find a masterly and comprehensive survey of various provinces of art not obtainable elsewhere. With a rare capacity for acquiring and assimilating a knowledge of the history of all nations and epochs, he has shown, along with other searchers in the same wide field of inquiry, that the most authentic evidence of the religious, social, and political condition of countries is that reflected in their arts, and above all in the "magnificently human art of architecture." These manifestations endure, while other indications of men's material and spiritual lives pass away.¹ In

¹ "There are but two strong conquerors of the forgetfulness of men—Poetry and Architecture; and the latter in some sort includes the former, and is mightier in its reality. It is well to have not only what men have thought and felt, but what their hands have handled, and their strength wrought, and their eyes beheld all the days of their life. The age of Homer is surrounded with darkness, his very personality with doubt. Not so that of Pericles; and the day is coming when we shall confess that

the case of France they form an unbroken chain of historical landmarks, whose links connect the ancient world with the modern—the abiding witnesses of the triumphs and tragedies of a great and gifted people, who have exercised a mightier and more continuous influence over the affairs of Europe than any other nation since the fall of the Roman empire. Her ample series of documents in stone in themselves go far to ratify the recent assertion of an able Edinburgh reviewer, that “the grandest of all national histories is that of France.”

Individually, Viollet-le-Duc is an intellectual king among men, with personal attractions of dignity and grace befitting a descendant of the old *noblesse*. I have never seen a nobler head or a countenance more expressive of mental power. He comprises in himself the seriousness and solidity of the English cha-

we have learned more of Greece out of the crumbled fragments of her sculpture than even from her sweet singers or soldier historians.”—JOHN RUSKIN.

racter with the *verve* and *esprit* of the French temperament. Most of us, I suppose, accept to the full Carlyle's helpful doctrine of hero worship—of loyal recognition of honoured chiefs in every leading sphere of human thought and action—and here we have a notable living example of the hero as artist, as poet, or seer, who speaks to us for our instruction and delight, not only in the printed volume, but in the still more fascinating language of form and colour. He approaches truth on its æsthetic side, and his doings are the record of its perception and embodiment in outward visible shape. He is not less successful in the representation of ideal thought and sentiment than in the rendering of direct specific fact. He never repeats himself, and nothing can stale his infinite variety—from the delicate aerial lines, woven as if by fairy work, of the aspiring *flèche* which so gracefully crowns the cathedral of Notre-Dame, to the grand simplicity and aptness of every detail in his own house at Paris. In him we see the gifted

artificer, graced with all modern culture, and filled with

“ The spirit of the fervent days of old,
When words were things that came to pass,
and thought
Flash’d o’er the future, bidding men behold ”

what could be achieved in ages of faith.

His mission has been to make the world more beautiful, and therefore better than he found it. I mean *better* in the large sense conveyed by Goethe’s well-known dictum :—“ The beautiful is higher than the good, because it includes the good and adds something to it. It is the good made perfect.”

In his numerous executed works in the department of representative art, we discern not merely the abstractions and isolated studies of the idealist, but actual or traditional personalities—vital subjects with meaning and purpose, which fit in expressly with their surroundings ; imparting to all he does that sense of charm and satisfaction which we feel when contemplating the higher results of artistic

unity and completeness. His women thus artistically realized are draped with a virginal or matronly modesty, in costumes of gracefully-falling folds, and present a refreshing contrast to the mythological and other nudities that stare one in the face at almost every turn in the buildings of Paris, dating from the reign of Louis Treize downwards.¹ The endeavour of

¹ France is admittedly at the head of modern European art; which makes a mere observer from without, like myself, apt to think that some of her artists might more worthily employ their genius on greater and graver work than the fleshly productions incidentally alluded to here. On the other hand, it is but fair to acknowledge that her best painters and sculptors have not failed to invest the unclothed figure with those loftier qualities to which the words of our own Laureate are quite applicable—

“To look on noble forms
Makes noble through the sensuous organism
That which is higher.”

In Christian art, the old masters seem to have cast away all dregs and stains of earthiness in their interpretations of many subjects connected with the history of our Faith through the “lofty dialect” of undraped humanity.

later times, under Renaissance influences, has been to retain the pagan sentiment for display of the human figure; but the results for the most part, it must be confessed, lack much of that dignity of attitude and calm majesty of expression so conspicuous in the sculptures of the Greek school preserved in the Louvre and in our own Museum.

No writer, as far as I am aware, has so clearly and philosophically explained the true origin and nature of art as an instinctive, emotional force of the mind striving to express itself outwardly in some one of its modes or other—as a product of the imagination regulated by the reasoning faculty; or defined with greater precision its distinctive unity. However varied the language of its expression, art is indivisibly one, capable of exciting the same feelings in the soul of every well-endowed individual, whether bodied forth in the garb of poetry, music, architecture, painting, or sculpture. Art, as he tells us, is of noble birth, but it is easily debased. With the insight of

the philologist he has criticized the perverted use of the term when applied, as we often see it applied, to subjects which are quite foreign to it. The art of surgery, of husbandry, the farrier's art, &c., are familiar examples of such perversion of meaning—professions and occupations of the utmost utility and importance, as we all know, but without a single spark of the right Promethean fire whose light and warmth can create, quicken, and animate—can even give to airy nothing a local habitation and a name which shall outlast the centuries.

In the course of our trip I learnt from my friend something of the daily routine of life and study by which this eminent man has been able to accomplish so much fine and enduring work; which perhaps may not be unprofitably recounted in an age of self-indulgence as a pattern for the guidance and well-doing of others. He enters his studio at seven in the morning, where he is engaged till nine in getting in readiness the work that will be called for, and preparing for his visitors, whom he

receives from nine till ten, during which he takes his frugal breakfast standing. At this hour will be found lying ready the manuscript for the publisher, a pile of wood blocks for the engraver—who has only to follow and cut between the sharp lines of the finished drawings which cover them—plans for the builder, designs for the sculptor and blacksmith, and cartoons for the decorator or glass painter—every one of which is the product of his own hand. For each of his staff as he arrives, after his “*Voilà, monsieur, votre affaire*” and verbal instructions, he has a kind word of friendly inquiry, encouragement, or advice. At ten his studio is closed, and he works at his drawings without interruption until his dinner hour at six. At seven he retires to his library, where he is engaged with his literary pursuits till midnight. This, his daily life at home, is but little varied when away. He generally travels by night, often taking journeys of several hundred miles; for he visits every building upon which he is engaged once a

month, making any special drawing required on the spot. He gives his instructions personally to the workmen, each of whom he notices in making his round of inspection. Though he has himself a perfect acquaintance with the technicalities of every craft, he does not disdain to consult their opinion, and he can, so we were assured by the men themselves, always teach something worth knowing belonging to the practical department of each. He will take the hammer and pincers of the plumber and show him how to beat or twist his lead to the required form, or the chisel from the sculptor, and with a few strokes gain for him the desired expression. He gives a perspective detail of every drawing, however small, and his designs for sculpture and goldsmiths' work are drawn with photographic accuracy. His most accomplished sculptors say that it is impossible for them to render all the *finesse* of his delineations. And these beautiful sketches come from his hand by thousands; those forming the exquisite illus-

trations which adorn his published works would of themselves bear testimony to a life of rare industry and skill. But the most surprising thing of all is that he works entirely alone, unaided by clerks or assistants of any kind.

The thousands who work under him may well look up with sincere admiration and respect to a master who has done so much to extend the beneficent scope of art by bringing it home to the daily lives and aptitudes of a most intelligent class of handicraftsmen. One of his principal employés said to us with hearty enthusiasm, "He knows everything, from astronomy and geology down to cookery, and it all comes like music from his lips." "*C'est un homme universel*" was the exclamation of a scholarly friend capable of appreciating the many-sidedness of his genius—his greatness in arts, in literature, and in practical science.

As proof of his remarkable powers, here, again, is an instance, the truth of which I can vouch for. By the cession of Nice and Savoy,

France got possession of a considerable portion of the Alpine region. No maps other than the vaguest and most inaccurate existed of this new territory. At the request of the French Government, Viollet-le-Duc undertook to survey and map it. For this purpose he spent the months of July and August of last year among the mountains, and there, unaccompanied and unaided, during that short space of time, by means of his observations, sketches, and wonderful memory, he made himself so perfectly acquainted with the topography of the whole district, that, to use his own words, he knew the ground as well as if he had made it. Within another two months, after his return home, he had drawn to a large scale three accurate and beautiful maps of the French Alps: a *carte à vue d'oiseau*, which shows the mountains, the snows, the glaciers, the rocks, and the very moraines, as they would appear to the eye from a balloon; a *carte géologique*, which exhibits the formation of the hills, even to the very crystallization of the rocks; and a

carte routière, on which is faithfully delineated every track, stream, crevasse, chalet, or other object which can guide the tourist, who with this map in hand may find his way alone throughout the mountains. These maps, which have won the warm praise of members of the French Academy and other savants, will occupy two of the most expert engravers of Paris at least a score of months to execute in a form for publication worthy of the originals. This is not all. During the evenings of those two months passed in the mountains, he wrote and illustrated one of his smaller books, *Histoire d'une Maison*, in which, under the guise of a story, the architectural student is taught how to build a house solidly and well, at once delightful to look upon and comfortable to dwell in. Like all his writings, it is replete with human interest and earnestness of thought.

He is regarded as a high authority on the subject of modern—as well as of feudal—mili-

tary engineering; and a treatise of his, now in the press, *Histoire d'une Forteresse*, which describes how a fort should be built, will doubtless contain much theoretical and practical information on that important branch of the science of war.¹ During the siege of

¹ Translations of these works, by my friend and fellow-traveller, Mr. Bucknall, are now published, under the respective titles of "How to Build a House," and "Annals of a Fortress."

In his preface to the latter he writes: "It may not be out of place to notice here that he was frequently consulted by the late emperor respecting the permanent defences of the country. It is not too much to assert that if his recommendations had been carried out, the investment of Paris would have been rendered impossible, whilst the progress of the German invasion elsewhere would have been attended with greater difficulties. As colonel of Engineers, no officer displayed greater energy, skill, or bravery, in the defence of the city; and every operation planned and directed by him during the siege was successful. Within two or three days after the signing of the armistice, the Germans had done their utmost to destroy all evidences of their

Paris no officer of the Engineers was more actively engaged, or more skilfully contributed to the defence of the city.

In his construction generally Viollet-le-Duc employs and combines the various modern materials with a scientific knowledge and artistic feeling unapproached by any one engineer or architect of our own day. He is becoming in France the veritable founder of a new

works of investment. Nothing, however, had escaped the vigilant eye of M. Viollet-le-Duc. In that brief space of time he had surveyed and accurately noted all these works of investment, plans and descriptions of which are given in his interesting memoir of the siege. Upon the outbreak of the Commune, he was solicited by its chiefs to take the military command, and had he not made a timely escape, would probably have paid the penalty of his life for refusing that questionable honour. From his retreat at Pierrefonds he was recalled by General MacMahon to assist the Versailles troops in re-entering Paris. It is deserving of mention that in his absence a devoted band of craftsmen thrice gallantly defended his house from being burnt and pillaged."

school of architecture, which, though based on careful study and analysis of the ancient schools, aims not merely at a revival or copy of what has been before, but at a faithful expression of our present requirements and means. He brings into harmonious conjunction those vital elements and immutable principles of art which guided alike the Greeks of the time of Pericles and the masters of the middle ages. The more they are studied the more I am convinced it will be seen and felt that the achievements of this celebrated Frenchman in the associated arts of architecture, sculpture, and painting are not less remarkable for their catholicity of range than for the beauty of their design and mastery of execution. Having myself derived mental health, pleasure, and profit from devoting a country doctor's short holiday to their inspection, my object in making these notes will be fully served if they should in any way be the means of prompting others to more thoroughly investigate works

whose fame will be for ever identified with the historic buildings it has been their restorer's happy fortune to hand over to posterity in a state of renovated completeness, not unworthy of their original nobleness and grace.



Works by E. Viollet-le-Duc.

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